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CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

SPECIAL ANNOUNCEMENT

Owing to the continued high cost of
printing production, paper and postage,
it has been found necessary to advance
advertising rates 25%, and unless these
costs decrease by Jan. 1, 1921, next, it
will be necessary to raise the subscrip-
tion rate to \$4 a year and the sale price
of individual numbers to 15 cents, as
the journal is now being sent to its sub-
scribers and sold at a loss.

All new subscriptions received be-
fore Jan. 1, next, will be entered at the
present rate of \$3, and those subscrip-
tions expiring before that date will be
renewed at \$3.50. This advance of
advertising and subscription rates is
made with the greatest reluctance and
nearly a year later than more sub-
stantial advances on the part of all
other American periodicals.

Anders Zorn's Will

According to press dispatches A. Zorn's
will leaves his property to the widow, upon
whose death it all goes to the Swedish gov-
ernment. M. Zorn expressed the wish that
the government allow his residence and all
the surrounding buildings to remain un-
touched and that a stone building be erected
on his farm at Mora as a museum of art,
including a collection of all his etchings.
His Stockholm house, containing the old
Bellman inn, is left to the Swedish academy,
with instructions that the earnings of the
inn be awarded annually as a prize to Swed-
ish poets.

MUSEUM HEADS AS "EXPERTS"

The retirement of the veteran
Director of the Rjyks Museum in
Amsterdam, following that of Dr. Bode
as Director of the Kaiser Friedrich
Museum in Berlin, has revived, as will
be seen from an article printed else-
where in this issue, the old question as
to the propriety of an Art Museum
Director giving "expert" opinions on
art works, and even certificates of gen-
uineness. It appears that the Rjyks
Museum Director consistently de-
clined to give such opinions and cer-
tificates during his long years of serv-
ice, and that his successor is to follow
his example. The Hollanders claim
that the giving of such opinions and
certificates now introduced into their
country was imported from Germany.

We have always maintained that
museum heads should refrain from
passing upon art works submitted to
them or brought to them by outside
persons for examination and expertis-
ing. This should be left to private
individuals who are independent and
who can the more freely investigate
and consult. We have always com-
mended the stand of the Metropolitan
Museum in this particular. The for-
bidding by that institution of its
Directors of Departments to give
opinions for remuneration has, in our
opinion, probably prevented, if not
scandals, certainly embarrassing situa-
tions in past years.

SEWELL-BROWN

The marriage of Miss Marion Brown,
daughter of Bolton Brown, and William
Joyce Sewell, second son of Robert V. V.
Sewell and Mrs. Amanda Brewster Sewell,
took place on Oct. 19 at the Municipal Build-
ing of this city. The bride's father is the
well-known artist.

WATARI-DELANO

Miss Priscilla Alden Delano was married
to Takeo Watari, a Japanese artist, on Aug.
5. Both of the contracting parties attended
the Art Students' League.

OBITUARY

Charles H. Mackie

Charles H. Mackie, R. S. A., died in
Edinburgh July 12. He was born at Alder-
shot in 1862, and was educated at George
Watson's College and Edinburgh Univer-
sity. In 1878 he entered the Edinburgh
School of Art, and three years later be-
came a student at the Royal Scottish
Academy. There he first exhibited in 1879,
and so continued for many years. He also
exhibited at Munich, Berlin, Venice, Buda-
pest, Dresden and Amsterdam; he received
the gold medal at Amsterdam in 1912. He
was chairman of the Society of Scottish
Artists in 1900-01, and was a member of
the Royal Scottish Watercolor Society.
Among his pictures are "Weaning
Lambs," "Evening Brings a Hame," "Reap-
ers Returning," and "Back End o' the
Year."

Thomas W. Shields

Thomas W. Shields, Brooklyn artist, who
lived alone with his paintings in the house
at 137 Clinton Avenue, died in St. Peter's
Hospital of pneumonia. He was born in
Scotland 70 years ago and studied in the
Beau Arts School in Paris under Gerome
for nearly six years and also studied under
Carolus Duran and others. Mr. Shields was
the painter of "Mozart's Last Requiem,"
which hung for a long time in the Brooklyn
Institute and which somewhat resembled
Munkacsy's painting of the same subject in
the Metropolitan Museum. Mr. Shields had
claimed that Munkacsy had borrowed his
motifs. He was unmarried.

George Alexander Smyth

George Alexander Smyth, "expert" art
appraiser and authority on etchings, died re-
cently at his home in Flatbush. He was
born in Glasgow, Scotland, and came to
this country about 25 years ago. He was a
member of the N. Y. Art Association.

Vittore Grubicy

The Italian painter, Vittore Grubicy, who
has just died at Milan, aged 51, was well
known in Paris. He was a great student
of the scientific methods of Fentanesi and
Ranzoni, and of the artistic innovations of
Seurat, Signac and Pissarro. Nevertheless,
this son of Italian skies claimed to have
learned most from the English painters Bon-
ington, Constable and Turner.

CORRESPONDENCE

Duplicates of Old Masters

EDITOR AMERICAN ART NEWS:

Dear Sir—Your current issue is of especial
interest to students of old masters, through
the references to the discovery, or alleged
discovery, of duplicates of two great pic-
tures at the Louvre, namely, "La Belle Fer-
ronière" of Leonardo, and a Holy Family
of Raphael. In regard to the latter, there
are three works in the Louvre known as
"The Holy Family," namely, "The Large
Holy Family," "The Small Holy Family,"
and the "Madonna di Loreto." The last
named is recognized everywhere as an old
copy, and the authenticity of the second (a
little picture about 15 in. by 13 in.), is usu-
ally disputed, Giulio Romano being com-
monly regarded as the artist. The newly
found duplicate must then be of the large
work, but that this was painted by Raphael
for the second Lorenzo dei Medici (1492-
1519) was finally proved 70 years ago. In
1900 a magnificent duplicate was exhibited
in Paris by the Marquis de Crèvecoeur,
which was held to have been at least partly
painted by Raphael, and this is probably the
work now in the possession of Mr. Lavery.
There are, however, many examples in ex-
istence of all three pictures, and a contem-
porary copy of the "Madonna di Loreto"
was exhibited in N. Y. a year or two ago.
It is the same with nearly all the other
works of Raphael. There are no less than
nine examples of his portrait of Julius II
in various European museums, all attributed
to him, though it is quite well admitted if
one gets down to basic facts that the Pitti
Palace painting is the original. In America
also there are several copies of this picture.

You are entirely right in your editorial
opinion as to the extraordinary evidence
now required to establish a work hitherto
unrecognized, by such masters as Raphael
and Leonardo. I should say that half a cen-
tury is a small measure. During the last
century, although four new Raphaels have
been discovered, in not a single case has a
duplicate of one of his known pictures been
finally accepted, even though the actual orig-
inal may be missing. With Leonardo the
position is much the same. Five years ago
a book was written to support the authen-
ticity of the "Mona Lisa" then exhibited at
the Boston Museum, and there is another
XVI C. example of the picture in a private
collection in N. Y., but all the mass of evi-
dence brought forward in support of these
pictures has not had the slightest effect
upon critics. A few years ago the discovery
of the original of Leonardo's "Leda" was
announced in Rome, the owner being Mr.
Spiridon, brother of Mr. F. Spiridon of N. Y.,
and of the owner of the famous Spiridon
collection in Paris. If one may judge from
the price asked for the work (\$240,000),
then it was certainly a genuine Leonardo,
but critics have failed to accept it so far, at
least publicly. The few portraits of Leon-
ardo are all multiplied, and "La Belle Fer-
ronière" exists at least half a dozen times
in XVI C. works. There are no less than
eight examples of the Morrison portrait of
Leonardo from which the celebrated wax
bust was taken, and in England alone there
exist three duplicates of the nude "Mona
Lisa" at the Hermitage, while the portraits
now given to Luini or Boltraffio, which used
to be assigned to Leonardo, are to be found
in one form or another in fifty collections.

After all, in these matters, history counts
for next to nothing, and unreasoned opinion
by anybody for even less. The reasoning
must be complete and deductive, and not
inductive, to carry weight, and in case of
dispute the composition and drawing must
define a picture by Raphael, and drawing
and shading, a work by Leonardo. No
other man has succeeded in reaching the
perfection of Raphael's drawing, and only
one has successfully imitated the relief of
Leonardo, and he was a Russian who spent
five years in shading a single figure. I for-
get his name, but perhaps some N. Y. art
lover will remember it, for he was the artist
of the "Nana" exhibited in America nearly
a quarter of a century ago.

E. Govett.

New York, Oct. 18, 1920.

George E. Bissell

George Edwin Bissell, a sculptor, many of
whose works adorn this city, died August
31, at Mount Vernon, of old age. He
studied art in Paris, Rome and Florence.

Many of his creations reflected famous
scenes of the war. Among his best works
are the statues of Colonel De Peyster and
Judge Watts in New York, and one of Lin-
coln in the Congressional Library, Wash-
ington. Several of his marble and bronze
statuettes are in the Metropolitan Museum
of Art, New York.

S. C. Scotten

S. C. Scotten, 68 years old, a Board of
Trade operator, died at his home in Chicago,
Aug. 6, of heart disease. He owned what
was said to be the fifth largest art collec-
tion in America, including several Rem-
brandts and one work of Rosa Bonheur. His
pictures were insured for \$1,500,000.

THREE NOTABLE BURLINGTONS

The three numbers of the Burlington
Magazine for August, September and
October, the first two of which, owing
to delayed mails arrived too late for
notice in the August and September
issues of the ART NEWS, are replete
with interesting and important mate-
rial for art lovers.

In the August issue Mr. C. Dodgson
discusses an "Illuminated Passion"
Ms., an alleged discovery, said to re-
veal Albrecht Durer in the hitherto
unknown capacity of a miniature
painter. M. F. Jamot writes of the
"Acquisitions of the Louvre During
the War." Mr. F. H. Andrews has a
second paper on "Ancient Chinese
Figured Silks excavated by Sir Aurel
Stein." W. L. Hildburgh writes of
some small bronzes by Pietro da Barga,
R. L. Hobson on "New Acquisitions in
the British Museum," and F. M. Kelly
on "Mytens and His Portraits of
Charles I." Mr. H. N. Veitch dis-
cusses, in a third paper, "Sheffield
Plate"; Mr. Tancred Borenius a "North
Italian Altarpiece," and Mr. E. Alfred
Jones "The Plate of the British Peace
Commissioners to the U. S. in 1778,"
while M. F. R. Vanderpyl writes
entertainingly on modern French Art.
There are also papers on early Chinese
art at the Paterson Galleries on mat-
ters at the National Gallery, a note on
Van Eyck's "Jean Arnolfini," and a
letter from Mr. F. M. Kelly on a "Por-
trait of Isabeau de Baviere."

The September Burlington opens
with a paper by Andre Salmon on the
Modern French painter Georges
Seurat. Mr. E. H. Buschbeck discusses
the "Tapestry Exhibition at Vienna,"
and Mr. Alfred Jones writes interest-
ingly of "Some Builders of Ships for
the Royal Navy and their gifts of plate
1708-1736." From Mr. Martin S.
Briggs comes a paper on the "Fatimite
Architecture of Cairo," and Mr. F. H.
Andrews contributes his third paper on
the Stein ancient Chinese figured silks,
and M. Paul Jamot a third paper on the
"Louvre's Acquisitions During the
War." Included in the monthly Chron-
icle are notes on "British Art at the
Tate Gallery," on an unrecognized
drawing by Peter Vischer the Younger,
by Mr. A. M. Hind, on Decorations
by M. J. M. Sert and on Contemporary
Art at the Hampstead Gallery. There
are also letters from M. Pierre Bautier,
assistant director of the Brussels
Museum, on the quaint and curious
painting of an old Picture Gallery by
Cornelis de Baellieur, with plates of
two of these same canvases, one in the
Brussels and the other in the Dijon
Museum.

The October Burlington, just re-
ceived, has for a frontispiece a plate of
a Portrait Group by Sebastiano del
Piombo, owned by Viscount Lsscelles,
with a descriptive note by Mr. Tancred
Borenius. There is an interesting
article on a Still Life by Vermeer of
Delft, by Mr. J. O. Kronig, and some
equally interesting notes on Giovanni
Bellini by Mr. Arthur Symons. Dr.
Oswald Siren contributes some addi-
tional "remarks" on the "Buffalaco
Hypothesis." From Mr. A. Van de
Put comes an article, with plates, on
a miniature, probably by Otto Van
Veen (Vaenius), of the Archduke
Ernest, and an engraved portrait by the
artist's younger brother, Gisbert, of the
same personage. Mr. Martin S. Briggs
continues his discussion of the
"Fatimite Architecture of Cairo," and
Mr. Herbert Cescinsky writes on
"Chippendale Ribbon-backed Chairs." There
is an article on a XVII Century
Asia Minor carpet by Mr. E. C. Tat-
tersall, and in the monthly Chronicle,
notes on the Van Eyck Altarpiece at
Brussels, and the reopening of the
British Museum's Print Room. Mr.
J. F. Flanagan sends a letter on
"Ancient Chinese Figured Silks."

These three numbers, or any in-
dividual ones, can be had from the
American Agent, James B. Townsend,
15 East 40th St., N. Y.